

"Magical Realism" and challenges of translation of the Novel «One Hundred Years of Solitude" by Gabriel Garcia Marquez's into Uzbek and Russian.

Rakhimova Shakhnoza Abdusharipovna

Lecturer, Department of Interfaculty Foreign Languages, Urgench State University of science and innovations.

Abstract: This paper explores the genre of “magical realism” in Gabriel Garcia Marquez's novel “One Hundred Years of Solitude”, with a specific focus on the challenges faced in translating the work into Uzbek and Russian. “Magical realism”, a distinctive literary genre that blends the supernatural with the mundane, is central to Marquez's storytelling, where fantastical elements coexist with the everyday, often reflecting the cultural and historical context of Latin America. The translation of such a complex and culturally rich text presents significant difficulties, particularly in preserving the novel’s unique tone, symbolism, and cultural nuances. We reviewed Stolbov’s, M. I. Bylinkina, Nurali Qobul, Anvar Juraboev and Toxir Qahhor, Gregory Rabassa and Raximova Shaxnoza’s translation version of the novel “One Hundred Years of Solitude” into Uzbek and Russian, translators tried to navigate issues of linguistic structure, regional idioms, and cultural adaptation to maintain the authenticity of Marquez's magical realism. The article discusses the specific challenges encountered in both languages, including the difficulty of conveying metaphors, preserving the novel’s surreal and non-linear narrative, and ensuring the magical elements resonate with the target audience. Ultimately, it highlights the delicate balance translators must strike between fidelity to the original text and making it accessible and meaningful to readers from different cultural and linguistic backgrounds.

Keywords: Reality vs. Fantasy, Myth and Legend, Hyperbole, Supernatural elements, Cultural symbolism, Dream-like narrative, Time fluidity, Magical realism genre, Intertwining of the ordinary and extraordinary, Symbolism and allegory.

Introduction

Almost always, translated literature becomes a source of heated discussions. Around each translation, groups of supporters and opponents form, ready to argue endlessly about the merits and flaws of a particular version. However, in our opinion, any evaluation of a translated text should begin with a consideration of the translator, who took on the responsibility and the work of ‘completing’ the original text and sharing their vision with an engaged reader.

Thus, the first translator of the book “One Hundred Years of Solitude”, V.S. Stolbov, a hereditary intellectual, was born in a small provincial town to loving parents who gave their son a peaceful and happy childhood. Much of his ability to sensitively feel and recreate the atmosphere of Garcia Marquez's small town can be attributed to his parents. Garcia Marquez spent his childhood years in the town of Aracataca with his grandparents. Of this period, Marquez said that it was here he experienced unprecedented peace and confidence. Later, the childhood memories of both the author and the translator ‘intertwined’, creating a unified spiritual picture of

the experiences of the individual through whose eyes we see the events described in the book. It is also worth noting that, as a military translator, V.S. Stolbov gave special emphasis to the descriptions of war scenes. As a result, he created a translation that was 'saturated' with the author's meaning and was able to form images that allowed Russian-speaking readers to deeply experience Garcia Marquez's world and approach his worldview as closely as possible.

It is noteworthy that the first translation of the novel, done in 1967 and published in 1972, became possible and highly in demand during the so-called golden age of the Soviet Union, a time when there was a significant breakthrough in many areas of public life, when special attention was paid to the comprehensive development of the Soviet person, and when a rich cultural life and reading were encouraged and supported among all segments of the population.

Gregory Rabassa, an acclaimed American translator, is best known for his work translating the works of Latin American authors, most notably Gabriel Garcia Marquez's '*One Hundred Years of Solitude*'. Rabassa's translation of this landmark novel, first published in 1970, played a crucial role in introducing Marquez's work to the English-speaking world and contributed significantly to the global recognition of magical realism as a literary genre.

The translation of idiomatic expressions, regional dialects, and culturally specific references posed particular challenges. Rabassa was aware that certain words and phrases in Spanish would not have direct equivalents in English. Rather than opting for a literal translation, he often made creative decisions to convey the meaning, context, and emotional resonance of the original text. This approach allowed him to maintain the integrity of Garcia Marquez's voice while ensuring the text remained accessible to English-speaking readers.

The translation of '*One Hundred Years of Solitude*' by Gabriel Garcia Marquez into Uzbek by Nurali Qobul, Anvar Juraboev, and Toxir Qahhor is an important milestone in making this monumental work accessible to Uzbek-speaking audiences. Their version, based on the Russian translation by V.S. Stolbov, sought to capture the essence of Garcia Marquez's 'magical realism', while adapting it to Uzbek audience. The translation of '*One Hundred Years of Solitude*' by Nurali Qobul, Anvar Juraboev, and Toxir Qahhor is a significant contribution to the literary landscape of Uzbekistan. The translators faced numerous challenges, particularly in terms of language, cultural adaptation, and the preservation of the novel's unique tone and thematic depth. Their work ensures that the powerful storytelling of '*One Hundred Years of Solitude*' continues to reach readers around the world, now in the Uzbek language.

While the translating of '*One Hundred Years of Solitud*' into Uzbek, I (Raximova Shaxnoza) came across the challenges with translating complex terms and culturally specific elements can be challenging, especially with a novel so rich in unique flora, fauna, and Latin American cultural nuances. Here are a few approaches that might help with these specific challenges:

1. Cultural Idioms: Consider finding Uzbek expressions that convey a similar emotion or meaning, even if they aren't a direct translation. If no equivalent exists, a

brief descriptive phrase might help readers understand the sentiment behind the original idiom.

2. Flora and Fauna: For plants and animals unique to Latin America, you might choose to use the original name and add a brief description in Uzbek. This helps preserve the cultural authenticity of the text while making it understandable for readers.

3. Foreign Terms: If the term is important to the story, a footnote or brief explanation might give readers enough contexts without breaking the flow of the narrative.

To my opinion translating “One Hundred Years of Solitude” into Uzbek from English version in latin script is a great contribution to Uzbek literature, and your effort to capture its magic will make it a memorable read for many.

Challenges translating magical realism into russian and uzbek

So, the first translator of “One Hundred Years of Solitude”, V. S. Stolbov, a hereditary intellectual, was born in a small provincial town into a loving family that provided him with a serene, happy childhood [2]. Thanks largely to his parents, he was able to capture and recreate the atmosphere of Garcia Marquez's hometown. Marquez spent his childhood in Aracataca with his grandparents, a period he described as giving him "unprecedented calm and confidence" [6, pp. 10–44]. Over time, the childhood memories of the author and translator "intertwined," creating a unified spiritual portrayal through whose eyes we experience the events in the novel. Notably, as a military translator [2], Stolbov gave particular weight to descriptions of war scenes, producing a translation that is "infused" with the author's meaning. He also succeeded in creating images that allowed Russian-speaking readers to deeply feel the world of Garcia Marquez and draw closer to his worldview.

Interestingly, the first translation of the novel, completed in 1967 and published in 1972, emerged and was well-received during the so-called Golden Era of the Soviet Union, a time when there were significant breakthroughs across many spheres of public life. This period focused on the well-rounded development of Soviet citizens, with a vibrant cultural life and the encouragement of reading across all social strata.

The novel's second translator, M. I. Bylinkina, a diplomat and politician [5], sought to translate the text as faithfully to the original as possible, prioritizing lexical (philological) precision in meaning. She wanted to allow readers to feel the otherness of the language code used in the original text, thus also reflecting the otherness and foreignness of a different culture [7]. As a result, her translation sometimes sounded overly pragmatic and grounded, losing the poetic quality that Garcia Marquez intended to convey. This translation strategy was also influenced by the socially unstable period of the 1990s in the former Soviet Union.

Uzbek translators Nurali Qobul, Anvar Juraboev and Toxir Qahhars - The novel “One Hundred Years of Solitude” by Gabriel Garcia Marquez has been translated into Uzbek by several translators, including Nurali Qobul, Anvar Juraboev, and Toxir Qahhor. Each of these translators brings their own interpretation and style to the work, which reflects both their understanding of the text and their linguistic choices. Below is a brief overview of the three translators' contributions:

1. Nurali Qobul's translation of "One Hundred Years of Solitude" focuses on making the intricate and magical realist narrative accessible to Uzbek-speaking readers. His work emphasizes the fluidity of the original text while trying to maintain the essence of Garcia Marquez's unique voice[6]. Qobul's translation is appreciated for its balance between the lyrical qualities of the Spanish text and the natural rhythm of Uzbek prose.

³García Márquez, G. *One Hundred Years of Solitude* / translated from Spanish by N. Butyrina and V. Stolbov. – Moscow: AST, 2015. – 544 pages.

4. García Márquez, G. *One Hundred Years of Solitude* / translated from Spanish by M. I. Bylinkina. – Moscow: AST, 2015. – 477 pages. 6.Nurali Qobul, Anvar Juraboev, and Toxir Qahhor "Yolg'izlikning yuz yili" sharq nashriyoti, Toshkent- 2010.-197 pages .

7."ONE HUNDRED YEARS OF SOLITUDE " GABRIEL GARCIA MARQUEZ TRANSLATED FROM THE SPANISH BY GREGORY RABASSA -U.S..A-1970-398 pages.

5.

2. Anvar Juraboev, another well-known Uzbek translator, approaches the text with a deep understanding of both the literary and cultural context. His translation captures the surreal and mythical elements of the novel, while carefully considering the nuances of the original Spanish. Juraboev's work is recognized for its clarity and its ability to convey the complexities of Garcia Marquez's characters and themes in a way that resonates with Uzbek readers[6].

3. Toxir Qahhor's translation is also a significant contribution to the Uzbek rendering of the novel. Known for his poetic and culturally sensitive translations, Qahhor brings a sense of intimacy and local flavor to the text. His translation carefully considers the emotional depth of the characters and the magical realism at the heart of the novel. Like the others, Qahhor strives to preserve the literary integrity of the original while adapting it to the linguistic and cultural norms of the Uzbek language.[6].

These three translators offer different interpretations of "One Hundred Years of Solitude", each contributing to the rich tradition of bringing Latin American literature to Central Asian readers. Their works allow Uzbek audiences to experience the magic, politics, and family saga that define Garcia Marquez's masterpiece in a language they understand.

Here are some examples from the texts of the two translations.

1. "Muchos años después, frente al pelotón de fusilamiento, el coronel Aureliano Buendía había de recordar aquella tarde remota en que su padre lo llevó a conocer el hielo" [1, p. 9].

Stolbov's translation : "Пройдет много лет, и полковник Аурелиано Буэндия, стоя у стены в ожидании расстрела, вспомнит тот далекий вечер, когда отец взял его с собой посмотреть на лед " (trans. N. Butyrina, V. Stolbov) [3, p. 3].

Bylinkina's translation: "Много лет спустя, перед самым расстрелом, полковник Аурелиано Буэндия припомнит тот далекий день, когда отец повел его поглядеть на лед" [4, p. 7].

Butyrina and Stolbov's translation forms a rich, vivid image that resonates with the Russian reader, especially with historical associations from the post-revolutionary and World War II periods. In contrast, Bylinkina's version is more literal, emphasizing time without adding this layer of imagery.

Nurali Qobul, Anvar Juraboev, and Toxir Qahhor version :” орадан куп йиллар утгач, катилга хукм этилган палковник Аурелиано Буендиа **девор остида туриб узини отишларини кутаркан**, отаси гаройб муз булагини куришга олиб борган уша олис окшомни эслади ”.[4, 3 p].

In this translation, Nurali Qobul added the word "**under the wall**" to make the translation more impactful. As a result, we can observe that this deviates from the original version of the novel.

Because Nurali Qobil translated not the original version of the novel, but rather he translated the Russian Stolbov's version into Uzbek, and that's why he added the word "wall" from the Russian translation of word “ стена” .

Gregory Rabassa version: “ Many years later as **he faced the firing squad**, Colonel Aureliano Buendia was to remember that distant afternoon when his father took him to discover ice.”[7,4 p].

I believe Rabassa's translation is the closest to the original version. Even the author, Gabriel Garcia Marquez, has acknowledged this. In the original novel, the author writes "He stands face to face with the firing squad."

Shaxnoza Raximova's translation version(the author of article):”Ко‘п yillar o‘tib, **o‘lim otryadi bilan yuzma-yuz kelgan paytida** polkovnik Aureliano Buendia otasi uni muz bilan tanishtirgan o‘sha uzun tushlikni esladi.”[9, p1].

I decided to translate this sentence as "death squad" because it carries a more prosaic meaning than the phrase "firing squad."

2. “ La imagen de Remedios, la hija menor del corregidor, que por su edad hubiera podido ser hija suya, le quedó doliendo en alguna parte del cuerpo” [1, p. 66].

Stolbov and Butyrina's version: "Образ Ремедиос, младшей дочери коррехидора, которой Аурелиано по возрасту годился в отцы, остался **где-то в его сердце, причиняя постоянную боль**" [3, p. 78].

Bylinkina's version: "При воспоминании о Ремедиос, младшей дочери коррехидора, которой он годился в отцы, **у него свербило в одном месте**" [4, p. 73].

Here, Stolbov adds "heart" to emphasize Aureliano's emotional turmoil, while Bylinkina chooses a less romantic and more neutral verb, which can sound inappropriate in a romantic context in Russian.

Nurali Qobul, Anvar Juraboev, and Toxir Qahhor version : “Ремедиос образи, коррехидорнинг кичик қизи, Аурелиано ёшига қараганда унинг отаси тенги булганлиги учун , унинг *юрагининг бир жойда қолиб, доимо оғриқ бериб турарди.*”[6,p75].

This translation version the same with Stolbov because he translated from russian.

Gregory Rabassa version: "The image of Remedios, the youngest daughter of the corregidor, who by her age could have been his daughter, *remained hurting him in some part of his body.*"

Rabassa, aiming for a translation closer to the original, translated "del cuerdo" as "body." In the Russian version, it has been more romanticized.

Shaxnoza Raximova`s translation version(the author of article):” Ramediosning ta`sviri, korrexudorning kichik qizi, Avrtliano qizning otasi tenggi yoshda bo`lganligi uchun , *kalbining bir yerida og`riq buni unga eslatib turar edi* “. [9]

In my translation, I replaced the word "body" with "kalb" emphasizing greater emotional impact and romanticism.

3. “Si estamos solos, dejamos la lámpara encendida para vernos bien, y yo puedo gritar todo lo que quiera sin que nadie tenga que meterse y tú me dices en la oreja todas las porquerías que se te ocurran” [1, p. 37].

Stolbov: "Если мы будем одни, мы зажжем лампу, чтобы видеть друг друга, я смогу кричать, что вздумается, и никому до этого не будет дела, а ты сможешь болтать мне на ухо *разные глупости*, какие только тебе взбредут в голову" [3, p. 39].

Bylinkina: "Когда будем одни, зажжем лампу, чтобы видеть друг друга, и я смогу кричать так, как захочется, и никто нос не сунет, а ты будешь говорить мне на ухо *всякие сладкие гадости*, все, что надумаешь" [4, p. 39].

Here, Stolbov softens the original "obscenities" to "брань - разные глупости" which makes the scene lighter, while Bylinkina retains a literal approach, highlighting the vulgarity.

Nurali Qobul, Anvar Juraboev, and Toxir Qahhor version :”Agar biz yolg‘iz qolganimizda , bir-birimizni ko‘rish uchun chiroqni yoqamiz, men xohlaganча бақира оламан ва hech kim bunga e‘tibor qilmaydi, sen esa o‘zing xohlagan barcha *be`mani gaplarni* qulog‘imga shivirlab ayta olasan ”. [6].

Nurali Qobil and others took Stolbov`s version , “брань” (bran’) translates to "swearing" or "abuse," though with an older or more formal connotation in Russian. This term was historically used to describe harsh or insulting language, as well as conflict or verbal aggression or vulgarity, but today it sounds somewhat dated. In modern Russian, one might encounter “брань” in literature, classic texts, or in

formal or poetic contexts where it emphasizes a more intense or severe form of verbal attack than casual swearing.

Gregory Rabassa version:

"If we're alone, we leave the lamp on so we can see each other well, and I can scream all I want without anyone having to interfere, and you whisper all *the filthy things* you can think of in my ear." [7].

Rabassa used the word "filthy things" to refer to risqué or provocative comments, playful or intimate language intended to excite or tease. It implies that the speaker is encouraging the other person to whisper seductive or possibly taboo thoughts in their ear, contributing to a private, passionate atmosphere. [12, p36].

Shaxnoza Raximova's translation version (the author of article):

"Agar yolg'iz qolsak, bir-birimizni yaxshi ko'rish uchun chiroqni yoqib qo'yamiz, va men xohlagancha baqira olaman hech kimning ishi bo'lmaydi, sen esa qulog'imga o'ylagan barcha *extirosli gaplaringni* pichirlayasan." [9].

I used '*ehiros*' instead of '*be'mani*' to emphasis on sexual atmosphere .

4. "Aureliano José prometía ir a Roma, prometía recorrer a Europa de rodillas, y besar las sandalias del Sumo Pontífice sólo para que ella bajara sus puentes levadizos... – Aunque nazcan armadillos – suplicaba" [10, p. 159].

Butyrina and Stolbov's version: "Аурелиано Хосе обещал отправиться в Рим, проползти на коленях через всю Европу и поцеловать туфлю его святейшества, лишь бы Амаранта опустила свои подъемные мосты... – *Да пусть хоть крокодилы родятся*, – умоляя он " [3, p. 197].

Bylinkina's version: "Аурелиано Хосе обещал съездить в Рим, обещал проползти всю Европу на коленях и лобызать туфли Его Святейшества, лишь бы только она развела мосты... – Пусть хоть *броненосцы с роговым панцирем родятся*, – стонал он" [4, p. 176].

Bylinkina uses a more literal approach with "armored armadillos," which, however accurate, may lack resonance with Russian readers, while Stolbov opts for "crocodiles," which resonates more effectively with Russian linguistic and cultural associations.

Nurali Qobil and others took Stolbov's version :

"Аурелиано Хосе Римга боришга, бутун Европани тизаларида эмаклуб кечишга ва хатто жаноби- олийаларининг пойабзалини ўпишга вада берди, фақатгина Амарантанинг кўтарилган кўприкларини туширишини истарди... – Хатто тимсоҳлар туғилишига ҳам розиман, – деб илтижо қилар эди у." [6, p173].

They used "crocodiles" which isn't relative to Uzbek cultural associations.

Gregory Rabassa version:

"Aureliano José promised to go to Rome, promised to crawl across Europe on his knees, and kiss the sandals of the Supreme Pontiff just so that she would lower her drawbridges... – Even if *armadillos are born* – he pleaded." [7]

Armadillos are a type of mammal known for their distinctive, hard, armor-like shell made of bony plates. The name "armadillo" comes from the Spanish word for "little armored one." These creatures are primarily found in the Americas, especially in Central and South America, though some species have spread into North America as well.

Shaxnoza Raximova's translation version (the author of article):

"Aureliano Jose Rimga borishga, butun Evropani tizalarida emaklab kechishga va hatto janobi-oliylarining poyabzalini o'pishga vada berdi, faqatgina Amarantaning ko'tarilgan ko'priklarini tushirishini istardi... – Hatto *churvaqalarni* tug'ilishiga ham roziman, – deb iltijo qilar edi u."

"I used '*churvaqalar*' instead of 'armadillos' because the anteater is only found in South America, and it is not understandable to Uzbek the public. I used it as a metaphor." [9].

This comparative analysis leads to several conclusions.

Translated literature becomes a part of the translator's era and inevitably absorbs its spirit and character. A sensitive reader, trying to understand the author's world and personality, intuitively assesses whether the translator has succeeded in capturing the subtle ties between cultures. In this case, both translations of "One Hundred Years of Solitude" will find dedicated followers, as each, in the words of M. Bulgakov, is "solid and witty" in its own way. To truly grasp the essence of the novel, readers are encouraged to engage with both translations, which complement each other like different instruments in an orchestra or voices in a polyphonic composition.

The conclusion

examines the significant influence of "magical realism" on the development of Latin American prose in the 20th century, particularly its role in the works of Gabriel Garcia Marquez. Magical realism became a foundation for revitalizing the novel genre, enriching narratives with mythological and metaphysical elements. This literary movement, which blends myth and reality, found a special place in Latin American countries such as Colombia, Peru, and Paraguay, drawing from deep cultural traditions.

In Marquez's novel "One Hundred Years of Solitude", there is a highly symbolic portrayal of reality tied to popular beliefs and myths, where the past and present are uniquely intertwined. The author seeks to depict universal aspects of human existence, exploring themes of solitude, the destructive impact of progress, and the persistence of cultural roots. The influence of folklore and mythology serves as a way for Marquez to reconstruct traditional values. This novel is a chronicle of the lives of people isolated from the outside world yet impacted by global social changes.

Magical realism, which has erased boundaries between reality and myth, allowed Latin American literature to become a carrier of cultural values, blending folkloric elements with realistic storytelling and opening a new dialogue between cultures. people isolated from the outside world yet impacted by global social changes. Magical realism, which has erased boundaries between reality and myth, allowed Latin American literature to become a carrier of cultural values, blending folkloric elements with realistic storytelling and opening a new dialogue between cultures.

List of References

1. *Big Spanish-Russian and Russian-Spanish Dictionary: 450,000 Words and Phrases* / compiled by E. S. Ershova. – Moscow: Dom Slavyanskoy Knigi, 2013. – 927 pages. Valery Sergeevich Stolbov. –
2. URL: https://ru.wikipedia.org/wiki/Столбов,_Валерий_Сергеевич
3. García Márquez, G. *One Hundred Years of Solitude* / translated from Spanish by N. Butyrina and V. Stolbov. – Moscow: AST, 2015. – 544 pages.
4. García Márquez, G. *One Hundred Years of Solitude* / translated from Spanish by M. I. Bylinkina. – Moscow: AST, 2015. – 477 pages.
5. Laboratory page of Margarita Bylinkina (biography, bibliography, list of publications, ratings of works, reviews, etc.).
6. Nurali Qobul, Anvar Juraboev, and Toxir Qahhor “Yolg`izlikning yuz yili” sharq nashriyoti, Toshkent- 2010.-197 pages .
7. ”ONE HUNDRED YEARS OF SOLITUDE “ GABRIEL GARCIA MARQUEZ TRANSLATED FROM THE SPANISH BY GREGORY RABASSA -U.S..A-1970-398 pages.
8. Markov, S. A. *García Márquez* / Series "Lives of Remarkable People". – Moscow: Molodaya Gvardiya, 2014. – 479 pages.
9. Raximova Shaxnoza`s translation of the novel “ hundred years of solitude” into Uzbek in latin script -2024. (work hasn`t published yet).